Look Sharp!

Promote Your Organization with Great Photography
by Mark Yokoyama

Part One: The Power of Great Photos

Introduction

As the old saying goes, a picture says a thousand words. More importantly, in this day and age it is almost impossible to convince someone to read anything—much less a thousand words! For conservation and education organizations, great photos may be your best tool for grabbing attention, conveying what you are doing, and generating excitement.

What you show—as much as what you say—is key to getting press coverage, driving social media interaction, developing the interest of sponsors and partners, improving event attendance, and having a strong web presence. Put simply, great images are a key part of all your communication and they can make a real difference in your organization's reach and effectiveness.

Great images work wonders for many reasons. They are instantly understandable by anyone, they convey ideas and emotions, they are interesting, and they are beautiful. Great images will make your organization look more professional and capable. Great images can make someone feel like they are part of a fun experience and want to attend an event. Great images can make faraway donors or members feel like they are a part of your organization and its events.

This book will teach you how to get and use great photos, whether you are working with a photographer or taking the photos yourself. It will help you anticipate the photos you need and plan how to get them. It will help you make sure the photos you have look their best and help you use them effectively.

Great images can make someone feel like they are part of a fun experience. (Photo by Alain Duzant)

"A good photo will bring the reader into the story, if you have no artwork very few people will take the time to read more than 200 words."

Lisa Burnett
The Daily Herald

Part Two: Working with Photographers

Your events are a great place to connect with photographers. (Photo by Olivia Roudon)

It is easier to develop relationships with photographers who are interested in your work. (Photo by Olivia Roudon)

Finding Photographers

Finding a photographer to help you doesn't have to be hard. For the purposes of this guide, let's assume that your organization can offer little or no compensation and your current event photography is not as good as it could be. You may not be able to attract an experienced, professional event photographer, but you can often get great results working with a motivated enthusiast or someone just starting their photography career.

The easiest place to start looking for a photographer is within your organization. These people understand your organization and support your mission. It's an obvious source, just don't assume you would already know who they are if you've never asked.

You can also cast your net wider by asking your members to refer potential photographers that they know. Look online, too—you can often connect with up-and-coming photographers from your area on Facebook. If you notice attendees taking photos at your events or posting them online afterward, try contacting them about getting permission to use their photos or working together at a future event.

You should try do develop working relationships with several photographers who are interested in supporting your organization through photography. This increases the chances that one or more will be available to shoot your next event, and that you will get the best coverage. Rather than focus on having the single best photographer, work to build the relationships that will give you coverage over the long term.

Building Relationships

Understanding and respect are key to any relationship. Volunteer photographers are donating their time. Showing appreciation and respect for what they do goes a long way. Here are a few tips:

- **Show the love**: Appreciate them. Make them feel like a part of the team. Make sure they have water and snacks at the event. Invite them to join a post event meal or drink with the other volunteers if there is one. Send a post-event thank you and stay in touch between events.
- **Ground rules**: Develop a clear understanding of how the photos will be used and credited (e.g. media releases, web site, social media, print collateral). Stick to what is agreed upon, and ask permission before adding or changing uses.
- **Big up!**: Give a shout out to your photographers! Thank them on your site and on social media whenever you are using their photos.
- **Make it easy**: Make their job easier for them if you can: let them know what kinds of images you are looking for and get your team together for any group shots.

Learning—and avoiding!—things that inadvertently insult your photographers is important. Avoid these common mistakes:

- **"Awesome photos, you must have a great camera."** This implies that the camera is what matters, not the photographer.
- **"We will give you exposure/promotion/a chance to practice your skills."** A photographer is like any other volunteer. Be thankful, don't try to position it as an exchange.
- **"It's only a couple of hours."** It may or may not be. Even if your event is only a couple hours long, your photographer will spend time preparing before the event and potentially a lot more time editing their photos after the event.
- **"It's only a few photos."** You may only need a few photos, but over the course of an event a photographer may take hundreds of photos in order to get a few really great ones.

Having multiple photographers allows for more creative captures of your event. (Photo by Alain Duzant)

Wildlife photographers can also be capable event photographers. (Photo by Mark Yokoyama)

Your shot list should include all the major activities at your event. (Photo by Olivia Roudon)

Showcasing your sponsors is easy to overlook if it isn't on your shot list. (Photo by Olivia Roudon)

Conveying Needs

You can get better results and make things easier for your photographers by identifying and communicating your needs prior to the event. Some of the key information may include:

- **Event info**: The details about the event you would give to any volunteer: start time, location, end time, etc.
- **The shot list**: Preparing a list of shots you want and sending it before the event is a big help. Include the things you may want to showcase online or in your media releases. An indoor presentation and an outdoor display may require different camera equipment to capture well. Having a list of different areas of the event or activities will help the photographer know how much they have to cover. If you have important events, like a speech or opening ceremony, your photographer should know when and where they are happening. Plan a time and location for a group shot of the event volunteers.
- **The vibe list**: In this part of the shot list, highlight feelings or situations you want to share and things for the photographer to be looking out for throughout the event. For example: crowds, kids, families, volunteers interacting with guests, guests interacting with exhibits, wider shots showcasing the event location, and images with your logo in the background or images that include the logos of your event sponsors.
- **Timeline**: If you have a set timeline for a post-event media release, let your photographer know, but don't assume they will have time to process all their photos. Ask specifically for what you think you would need for the media release, like "the group photo and one or two shots of guests at the event, including some kids." This way, the photographer can process the bulk of the images on their schedule while still getting you what you need for a timely media release.
- **File specifications**: If you need a specific file size let the photographer know ahead of time. You can also give them an upload option (e.g., sharing a Dropbox folder) if necessary.

AT YOUR EVENT

Hopefully you've already set the stage for success by organizing and communicating well before your event. Here are some things you should do at your event:

- Make your photographers feel welcome. Introduce them to your other volunteers.
- Make sure they have a contact to go to if they have questions, whether that is you or someone else on the team.
- Bring an extra copy of the shot list and any other info.
- Make them look official. Give them a volunteer t-shirt or lanyard so people know they are part of the team.
- Remind them of any key requests or last-minute requests that you may have forgotten earlier.
- Organize your team when the time comes to do a group shot.
- Make sure they have water, snacks, a shady place to rest or anything else they might need.
- Have someone check in with them regularly during the event so they don't feel forgotten.
- Invite them to any post event social activities so they feel like part of the team.

"Make a briefing guide for photographers, including a list with all the organizers and their volunteers. Volunteers love the recognition of being in pictures!"

Binkie van Es

Make sure they have a contact to go to if they have questions. (Photo by Olivia Roudon)

Help by gathering your team together for a group photo. (Photo by Marc Petrelluzzi)

Be sure to stay connected with your photography team even after the event is over. (Photo by Jennifer Yerkes)

"Images speak a thousand words and hopefully for years to come others can benefit from our photos!"

Alain Duzant

AFTER THE EVENT

After your event, you'll want to thank your photographers like you thank all your volunteers. You may also need to follow up with them to get images. Here are a few recommendations:

- **Be polite**: Make sure you have thanked them before asking them for any more help.
- **Respect their schedule**: They may have come home with hundreds of photos to review and edit. If you need to ask for something on a quick turnaround, try to make it clear and specific. And don't forget: this is something you want, not something you need. If someone can't provide images on your schedule that's something you have to accept as the downside of getting volunteer photography help.
- **Do whatever you can to help**: Follow-up if they have questions about what photos you need and what size or format. Be proactive about giving them file transfer options.
- **Go big if you can**: If you have a way to transfer the images in full size, do it. Even if you are only planning to use the images online right now, you might need a higher resolution version in the future. If the full-size files are too big to transfer, request a size that is big enough for most uses. An image 2000 pixels wide can print in high resolution at about 7" wide and entirely cover most computer screens. If you have the size you need you don't have to go back and ask for bigger images later. Over time, they could be archived and hard to retrieve, or accidentally lost.
- **Follow through on your promises**: Make sure you credit the photos as you said you would and that you are using them in the ways that you agreed upon.
- **Keep those files organized**: Once you have the photos, make sure they are organized and backed up and you know who took them. That way, if you do need to use and properly credit a photo later, it's easy to do without having to ask the photographer to dig up another copy.
- **Stay in touch between events**: If your photographers are also friends or members of your organization, this is easy. If they aren't, make the effort to stay in touch between events so you aren't just contacting them when you need something.

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Part Three: Photographing Your Own Events

INTRODUCTION

Working with photographers, whether they are professionals or enthusiasts, is almost always much better than trying to photograph your own events. Even if you are a skilled photographer, chances are you won't have the time to go and find those magic moments. If you have important responsibilities at your events, do whatever you can to find someone else who has time to focus on photography. If they are inexperienced, give them this ebook.

Of course, sometimes you don't have a choice. Or maybe you want to take some additional photos in case your photographer doesn't have time to process their photos before you send out your post-event media release. Perhaps you want to develop your skills for smaller events where you won't have an official photographer. It's worth learning a bit about event photography just so you can communicate and work more effectively with volunteer photographers.

This section collects tips on how to improve your event photography and overcome some common challenges. It's a complex task, with logistical, technical, aesthetic and interpersonal aspects. It can also be a lot of fun. Just don't forget: the event itself is always more important than documenting the event, so make sure that magic is happening before you worry about how to capture it.

The world is awash with a near-infinite supply of books and websites for learning photography skills. Websites like digital-photography-school.com feature loads of articles and tutorials geared towards novice photographers. If photography becomes a passion, you might want to take a class or go online to connect with the photography community in your area.

For smaller activities between events, you may be the only photographer available. (Photo by Jennifer Yerkes)

Even if you have a photographer at your events, you may want to document pre-event activities. (Photo by Mark Yokoyama)

An inexpensive point and shoot camera is great at capturing well-lit scenes. (Photo by Jennifer Yerkes)

Low-light is a challenge for many cameras but can create interesting images. (Photo by Jennifer Yerkes)

Camera Basics

"You must have a great camera" is a terrible compliment to a photographer, but cameras can make a difference, especially if conditions aren't ideal—like situations with low light or moving people. The good news is, if you have plenty of light—a daytime, outdoor event, for example—then you can probably take some usable photos with whatever camera you have, even your phone.

If you do have a choice, use the best camera you have available, unless it is too inconvenient and will keep you from taking photos. Technology has improved cameras at every level, so even if your phone takes pretty good pictures, your little point and shoot camera may still be better.

Whatever you are using, make sure you are taking photos at the largest size and highest quality it is capable of. Read your manual or search online if you aren't sure how to check this. We are used to taking, sharing and viewing photos at tiny sizes on phones and computers, so it can be a surprise to realize they don't look nearly as good when displayed in a larger size or printed.

Most of the time you'll want a wide angle of view for events. If you're using a phone or point and shoot camera, you're already all set. If you are using a DSLR or other camera where you can change lenses, make sure you bring a wide-angle lens with you. The zoom lens that came with your camera should work well.

"Keep your gear to a minimum—think in advance what you will need—but be prepared for a change of weather."

Binkie van Es

TECHNICAL TIPS

If you want to get great photos of your event, you need to be able to take decent photos. That is to say, you need to be able to take pictures that are in focus, not blurry and not too dark or light. The internet provides us with a near-infinite supply of tutorials on the technical aspects of photography, so we won't discuss all of that here. Most issues that result in technically poor photos are related to light, steadiness and focus. Here are some tips:

- **Be steady**: If your camera is moving, your photos will be blurry, especially in low light. You can stabilize by using your body (tucking your elbows into your chest) or objects around you (leaning or resting on table, pole or tree).

- **Get close enough**: If you're too far, you may need to crop a lot of your image to showcase your subject. What's left will be a much smaller image with lower quality. Also, instead of using the zoom to get closer, try moving closer. The more you zoom in, the more any movement you make will cause blurriness.

- **Focus on the right thing**: Many cameras are smart enough to focus on the right thing most of the time, but sometimes they get confused. Make sure you're focal plane—the part of the photo that is in focus—includes your subject. If your camera can't figure it out, tell it what you want it to focus on.

- **Take advantage of natural light**: Photography is all about capturing light. Evaluate the scene you're photographing—high-contrast, dark or backlit scenes can make it tough to get a good photo. Try moving yourself or your subject so they are well-lit.

- **Improvise in low light**: It's always hard to get good photos when there isn't enough light. Physically, do whatever you can to keep the camera steady. You can try adjusting your camera settings—increasing the ISO makes images more grainy, but helps you freeze movement better.

- **Use your flash**: Using a flash can give your photos a harsh look and it can also be distracting. Still, it is probably the best way to ensure you get a clear photo in a low-light situation. Flash can also be useful during the day if your subject is in the shadows.

Focus is one way of showing the viewer what is important in an image. (Photo by Olivia Roudon)

Look for spots where natural light draws attention to your subject. (Photo by Olivia Roudon)

You can use a table or a wall to steady yourself in low-light situations. (Photo by Jennifer Yerkes)

Use your flash if you need to—and if it isn't too distracting. (Photo by Jennifer Yerkes)

- **Shoot extra**: Unless you are distracting or interfering with your event, take more photos than you think you need. It will take more time to sort through later, but it can make the difference between having an okay shot or a great one to choose from.
- **Check as you go**: One of the great benefits of digital photography is being able to check your images right away—it's worth doing! If you accidentally hit a button and change your camera to the wrong settings, you'll notice it before it's too late. When you're evaluating your images, zoom in on them to make sure they are clear and in focus, lots of images can look fine on a tiny screen even though they are actually blurry.
- **Practice**: Getting your technique down will allow you to focus on composition and storytelling. If you are too busy to practice at your own events, take photos at events hosted by other organizations. You can hone your skills while helping out another group!
- **Study up**: If you don't understand terms like aperture, shutter speed, ISO or depth of field, head online to learn the fundamentals of photography.

"Make a briefing guide for photographers, including a list with all the organizers and their volunteers. Volunteers love the recognition of being in pictures!"

Binkie van Es

Use the environment as a background and to frame your subjects. (Photo by Olivia Roudon)

Mix it up by finding interesting or unusual ways of capturing the event. (Photo by Olivia Roudon)

COMPOSITION BASICS

Being able to get clear, focused photos in most situations is important—a necessity if you want the media to print or post your photos. Understanding a few composition basics and pitfalls to avoid can improve the visual impact and professionalism of your images and ensure that they work well for the variety of uses you may have afterwards.

Once again, there are plenty of places online to learn the basics of composition—leading lines, the rule of thirds, etc.—so we will focus on some aspects important to capturing great event images. The good news is that you don't need an artist's "eye" or a ton of training to improve your event photos. Here are some tips:

- **Give 'em some space**: One of the most common composition tips is to get closer to your subject and have them/it fill the frame. Artistically, this is usually great advice. When you are photographing an event, I would suggest doing the opposite— leaving space around your subject—at least some of the time. Its a way to future-proof your pictures when they may be used for multiple purposes, like cropping it into a super-wide image for a banner on a website. You can crop it into a tighter final composition during your post-processing. With most cameras these days, you have more pixels than you need for most purposes, so building in a little space doesn't make a huge difference in image quality. *(If you are using a low-resolution camera or you won't be able to crop your images later, then this advice doesn't apply and you should try to get your best composition as you are shooting.)*

- **Mix it up**: Try to take a variety of different shots—stepping back to capture an expansive scene, in the middle to photograph small groups and individuals, and even some close-ups of the action or engaging details. Take photos in both portrait and landscape orientation. Take candid shots and some posed photos. Change the angle you are shooting from. This gives you options and variety. You will be able to create an online gallery or slideshow that doesn't get boring.

- **Don't amputate**: You don't always have to include the whole body in a shot—closer shots of a torso or face are totally fine—but cutting off a hand or a foot (or worse, a head!) is usually distracting. This is another reason to give yourself a little space around the edges when framing your shots, especially if people are moving around.
- **Keep it on the level**: Taking photos at odd angles can create an artistic effect, but if you aren't an experimental filmmaker it is usually better to keep the horizon level. Once you start noticing uneven horizons in photos, there's no way to stop noticing it. Often this can happen if you are too close to fit what you want in the frame and start twisting your camera to get everything in. If that's happening to you, take a step back.
- **Watch the background**: It can be hard enough to get good shots of your subject, but a bad background also really hurts a photo. A good background is usually plain rather than distracting and provides a good contrast with your subject. Something visually appealing, like vegetation or the ocean, is a plus. An eyesore, like an overflowing trash can, is a minus.
- **Learn the basics**: Understanding composition techniques and the theory behind them can help you take more engaging images. These include: positioning subjects to the side rather than center, using lines to lead the viewer through an image, using lighting or focus to highlight a subject, or using multiple subjects to balance an image.

"Try to do interpretation, not only documentation—show the story in your pictures."

Binkie van Es

Shooting from above is a unique perspective that will surely get more popular with drone photography. (Photo by Alain Duzant)

An image with plenty of space around its subjects can be cropped for a web banner. (Photo by Agnes Etechegoyen)

Capturing the Magic

Your technical skills and preparation are tools you need so when the magic happens you can capture it: smiles and laughter, that moment of discovery, individuals coming together to clean up their beach or neighborhood. Hopefully with a little practice the technical aspects will become second nature so you can focus on the stories and feelings. You can also do some things to put yourself in the right place at the right time:

- **Find stories**: You should start doing this before your event. Create a shot list for yourself like you would if you were working with another photographer. Anticipate the stories you will want to tell about the event: kids doing hands-on learning, diverse crowds, volunteers helping attendees, families learning together and having fun. Keep these stories in mind and make a point of finding and photographing them.

- **Cover your bases**: Don't forget to visit and photograph each part of the event. Your welcome station or the volunteers helping with parking may not be what you want to send with your press release, but images of all your volunteers doing their thing are great for posts about the event on Facebook or your website.

- **Engage your subjects**: Candid photography—capturing images of people who aren't aware of being photographed—is great, and allows you to capture the genuine engagement with the event. But don't be afraid to also engage with people: get them to smile, ask them if they are having a good time. If there's a craft project, get them to show off what they made.

- **Group shots and portraits**: We are all familiar with the exquisite torture of a group shot that takes forever, try to avoid it. Plan the location and timing in advance. Adjust your camera settings as people are congregating for the shot, then let go of the camera until everyone has arrived, so people can stay relaxed. Take your shots quickly and also take a couple fun shots—encouraging people to shout or be silly—they may come out the best. The same advice applies for portraits—the longer you hold a pose or a smile the more fake it looks. Get your shots quickly and let folks relax until the moment you are shooting. You'll get better—and faster—with practice.

Think about the stories that you want to tell about fun, discovery and conservation. (Photo by Olivia Roudon)

Find a crowd. A group gathering for a guided walk works well. (Photo by Alain Duzant)

Don't be afraid to engage with people. (Photo by Mark Yokoyama)

Highlight moments where people are having fun and connecting with each other. (Photo by Oliva Roudon)

- **Find a crowd**: A post-event media release will often mention attendance—hopefully record crowds! Even if it doesn't, having photos that showcase large groups of people make your events look fun, popular and successful. Getting a nice shot of a group of guests enjoying themselves can be surprisingly hard, particularly if you haven't planned and prioritized it. At an event, look out for crowd moments, like when a guide is giving a briefing to a group right before they leave for a nature walk.
- **Make a crowd**: Sometimes an event takes place in a large space where people are spread out, or takes place over a long period of time with only a few guests at a time. If these are common issues at your events, you might want to consider modifying how you do your events. Concentrating the action may make them more enjoyable. When you're planning your events you may want to create locations that will naturally generate crowds by clustering some activities rather than spreading out.
- **Catch a crowd**: Sometimes a big rush of people means no one has time to take photos at that moment. This is where having a dedicated photographer is really beneficial. Sometimes a crowd happens in a place that is not very interesting or is hard to photograph, like an indoor presentation in a darkened room. If that's the case, it may be worth a (planned) moment of distraction while you take a flash photo. Learn to anticipate an engaging moment, like applause at the end of a talk.

"I'd rather have pictures that focus on one element than a boring group picture."

Hilbert Haar
The Today Newspaper

Part Four: Organizing and Editing

The Digital Darkroom

Back in the days of film cameras, we would take photos and then develop the film in a darkroom. Today things haven't changed that much, but now we "develop" our photos on our computer and call it editing or post-processing. We have powerful tools available to make our photos really shine—whether you are making a few small changes or correcting some major issues. If you are working with a photographer, they may have already done this before sending you the images. In either case, don't overlook the unglamorous—but very important—task of organizing, tagging and securely storing your photos.

There are many image editing programs, ranging from free to hundreds of dollars. You probably have one that came with your computer. One significant distinction is that some programs, like Photoshop, give you lots of tools to work with individual images. Others, like Lightroom or Apple's Photos program, are designed to help you organize your photos and do some editing. You can use them to group photos by event, tag them with keywords like the photographer's name and upload photos to online storage. Whatever software you use, you should make sure your images are organized, tagged with the relevant information, and backed up.

Photo post-processing is a huge topic and a career in itself. Here are a few pointers:

- **Simply the best**: The first step is selecting the best photos. You may have multiple similar photos, so you will want to compare their technical quality (in focus, etc.) and their composition (are people smiling? Are there distracting elements in some photos?). Zoom all the way in to check quality. Remember your shot list and potential uses and keep an eye out for them, like a photo that could be cropped into a wide banner for the web.
- **To delete or not?**: In most cases, you can find a solution that is the best of both worlds. Most image management software gives you options to hide photos you aren't working with or mark them for deletion later when you are sure you've made the right decisions.

Finding the gems where technical and emotional elements combine is a skill in and of itself. (Photo by Olivia Roudon)

Leaving space—especially if it is beautiful—can be better than a close crop for some shots. (Photo by Agnes Etchegoyen)

Sometimes it is useful to even out the contrast between shadows and highlights.

Adjusting white balance can make a huge difference in photos taken under artificial light. (Photo by Mark Yokoyama)

- **Cropping**: One of the nice things about cropping in post-processing is that you have time to create a strong composition. You may be able to crop out distracting elements or create a better sense of balance. If your photo is at an odd angle, you can also straighten out the horizon when you are cropping. Just don't get carried away. If a newspaper needs to crop your photo to a different shape, that might be hard if you have cropped in too close. Maintaining the same aspect ratio (ratio of width to height) is also a good idea if you are using images in slideshows, galleries or print pieces: they will all fit into the same design.
- **Exposure**: If your image is too dark, too bright, or has a bit of both, you may need to adjust the exposure of your image. Depending on your software, you can lighten or darken the whole image or make adjustments like lightening shadows or reducing highlights.
- **Get the color right**: One of the best adjustments you can make in situations with artificial light is to adjust the white balance. This removes the odd hue, corrects strange skin tones and usually makes an image much clearer. The best way, if you have the option, is to find something in the image that is white in real life—like a t-shirt or piece of paper—and tell the software that it is white so it can adjust the photo accordingly.
- **Watermarks, borders or credits**: Text and other elements should never be embedded in images. A watermark, credit or frame is always distracting and often they may end up being too small to read or otherwise illegible. If you are working with a volunteer photographer, you can ask up front if they can send images without watermarks, although you can't really insist. Having plain images allows you—or a media house—to crop the image as needed for a layout.
- **Organize and curate**: Use keyword tags to record key info like the photographer's name and the name of the event so you can find photos easily and credit them appropriately. Use ratings to make it easy to find the best shots. Curate your selections for sharing online—a group of images that showcases all the important aspects of your event without being too repetitive.

Part Five: Using and Sharing Photos

Your photos won't help your organization unless you are sharing them. Once you've got a great photos, it's time to put them to work!

Media Releases

When sending a media release, it is ideal to send a few high-resolution photos with it. The photos should reflect the content of the release and they should have descriptive filenames and captions that are included in the text of the release. If the image contains people you want to name (versus a crowd of attendees), include their name and location within the photo (left, right, clockwise from...). We include the credit in parentheses at the end of the caption: (Photo by John Doe)

Web and Social Media

These images don't have to be high-resolution—its faster and easier to upload smaller files—but the optimal resolution is increasing as the screens on our devices pack more pixels. Always credit your photographers. Having many great photos means you can share different images in different places if you want. Social media is a great place for some more fun, less formal images. That said, editing skills count! Curate a selection of varied images to tell a story, don't just dump a bunch of almost identical images onto Facebook. Take the time to caption your photos so people know what they are looking at.

"Sending portrait and landscape options for layout flexibility is very helpful, especially for front page photos."

Lisa Burnett
The Daily Herald

For the press, try to find a few photos that capture the essence of your event. (Photo by Marc Petrelluzzi)

Online, you have the space to share photos telling more personal stories. (Photo by Olivia Roudon)

Having a portfolio of photos allows you to show people what your organization does. (Photo by Olivia Roudon)

Using photos in your communication gives good feelings to volunteers and donors. (Photo by Olivia Roudon)

PRINT AND OTHER MEDIA

You can use your images to spice up your print media. Although print media usually benefits from high-res images, often things like reports and brochures are actually viewed on a computer or printed at home. If you aren't sending something to a professional printer, you can use lower resolution images so the file size of your documents is smaller. As long as it looks good on screen and when you print it at home, it should be fine for others who are seeing it.

RESOLUTION AND FILE SIZE

Resolution is measured in pixels per inch (or cm), and 300 pixels per inch is considered high resolution appropriate for printing—an image 1200 pixels wide will print well at four inches wide. For the web, most computer screens are still well below 2000 pixels wide, so images larger than that are rarely useful.

File size—how much space it takes up on disk—depends on pixel dimensions and the file format. The JPG format uses compression to reduce file size. Used properly, it can make the file much smaller without noticeably hurting image quality, so it is easier to send and work with files. When sharing photos, export to appropriate pixel dimensions with medium JPG compression.

"We look for good angles and photos that capture the moment: hand clapping, laughing, good action for sports photos."

Robert Luckock
The Daily Herald

Good luck!

CREDITS AND THANKS

The inspiration to develop this event photography ebook came from my experience working with the talented and generous photographers who have donated their time and talent to help Les Fruits de Mer: Olivia Roudon, Marc Petrelluzzi, Alain Duzant, Agnes Etchegoyen, Chemaine Petit-Booi, Binkie van Es, Tim Chin and Jenn Yerkes. Their work is a testament to the power of photography, and the value of having volunteers on your team—THANK YOU!

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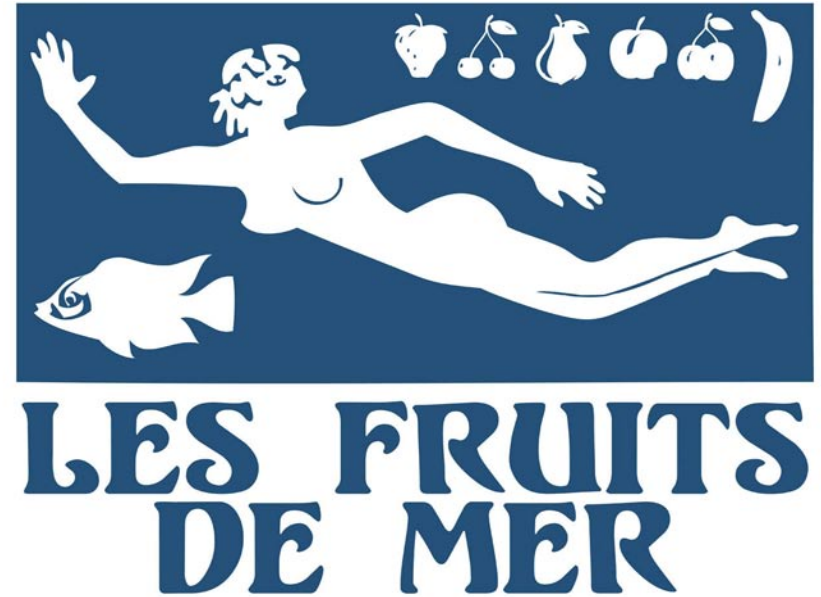
For more information about these organizations, visit:
http://www.lesfruitsdemer.com
and
http://www.birdscaribbean.org

Thank you!

Mark Yokoyama

Additional photo credits:
Olivia Roudon: Cover, Part Three, Part Four, Good Luck!
Marc Petrelluzzi: Cover (2nd from left), Part One, Part Two, Part Five

Les Fruits de Mer is a non-profit French association based in Grand Case, Saint Martin. Our mission is to promote awareness of ecology, culture and sport through discovery, inspiration, and education.

BirdsCaribbean is a vibrant international network of members and partners committed to conserving Caribbean birds and their habitats. We raise awareness, promote sound science, and empower local partners to build a region where people appreciate, conserve and benefit from thriving bird populations and ecosystems.